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ABSTRACT

The term "communicative competence" has been in currency for approximately 10 years and is generally used to refer to teaching strategies which substitute real-life situations and contexts for meaningless mechanical and structural exercises. In essence, it attempts to put content and contact into the speech act. However, early proponents of communicative competence did not really anchor it to a solid theoretical base. Moreover, despite the use of the term "communicative" in describing this teaching practice, advocates rarely explored the phenomenon within the totality of an act of communication. Rather, they focused their attention on new ways of dealing with verbal structure alone, often eschewing other codes of communication. Jakobson's communication model, which is grounded in semiotic theory, provides an excellent point of departure for developing specific pedagogical approaches to the constituent elements of all communicative acts whether they be verbal or non-verbal. True communication can only occur when students and teachers alike become cognizant of the features and functions of communication as defined by Jakobson. In this knowledge will also come an awareness of what it really means to communicate in a holistic sense. (Author)

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In reviewing the evolution of foreign language pedagogy, it would be trite and repetitive to reiterate definitions of communicative competence; the term has been around for several years now, and proponents of its advantages and virtues have adequately explained what it means. Broadly speaking, teaching with the goal of communicative competence substitutes real-life situations and contexts in which verbal utterances are used for so-called mechanical, isolated, and 'meaningless' structural exercises of all kinds. In essence, it attempts to put content and contact into the speech act: meaningfulness. All too frequently, however, today's scholar-teachers talk about communicative competence as if it--in itself--were an entity or a fact; that is, it has been used as the pedagogical rationale for new teaching strategies according to which students manipulate the surface structure of language in new ways. But surely in this sense communicative competence remains a 'floating' entity at best since it has not been anchored to

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a theory of communication.¹ As we all know, the seventies were a period of practical advances during which theoretical pedagogical discourse was out of favor. Foreign language teachers in North America jumped on the utilitarian bandwagon, perhaps in an effort to make their classrooms more interesting and dynamic. European scholars, on the other hand, were reluctant to accept communicative competence without first investigating--and, eventually, linking it with--communication theory.² At this stage of development in the teaching of communicative competence, it would be absurd to suggest that we abandon the idea altogether, for indeed it does have great potential if it is explored within the totality of an act of communication. Therefore, it will be the object of this essay to reveal what a pedagogy of communication is ultimately capable of when it grows out of the actual components of an integrated communication model such as the one proposed by Jakobson.

To a large extent the notion of communicative competence is the product of previous linguistic theories as applied to FL teaching. Out of Bloomfield's behaviorist approach to language and communication grew the concept and implementation of structural and transformational drills. Chomsky's transformational-generative grammar superseded the surface approach to language structures and tended to privilege

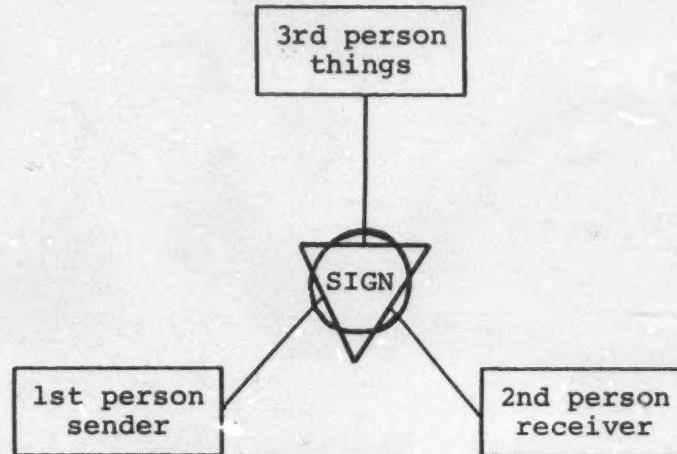
'deep structure', thus inaugurating an interest in the semantic dimension of verbal utterances and inducing FL teacher-scholars to give priority to authenticity, context, and situation in teaching the structural elements of the target language. At this point, some enterprising scholars in fact did try to formulate scientific approaches to FL pedagogy based on Chomsky's theories but, for better or for worse, the endeavor failed. Wittingly or unwittingly, the early advocates of communicative competence were following in the footsteps of a Bloomfieldian structural linguistics while believing they were implementing new and revolutionary ideas. This because they shifted the emphasis from a formal structuralist approach to grammar to a more fluid functional pedagogy that placed the speech act in situation, so to speak, but which, because it limited itself to techniques (i.e., how to teach communicative competence), still remained on the level of surface structures: expressivity in the guise of content. Basically, it eschewed the signified in favor of the signifier. It is precisely because of this partial effort that Jakobson's model can serve so well, for it is grounded in a total semiotic and therefore takes into account with equal intensity both the expression plane and the content plane of messages.

The model proposed by Jakobson will be discussed in

further detail shortly, but for the time being let it suffice to say that it embraces all aspects of communication and can, therefore, subsume and describe not only verbal utterances--the domain partially explored by the advocates of communicative competence--but also the contexts and situations in which communication unfolds, not to mention the entire concept of culture as a form of communication. Moreover, a global orientation to the act of communication would allow us to incorporate all of the phenomena which appear as part of our pedagogical discourse: signifieds as well as signifiers; audio, visual, and graphic documents; proxemics and kinesics; works of literature; and, in general, any vehicle of linguistic and cultural ideology. What is needed, then, is a pedagogy of signification based on the whole sign, a semiotics of the act of communication which would place the entire pedagogical process within the purview of a general theory of signs. Insofar as it proposes to do just that, Jakobson's model can be of enormous assistance to us in describing various modes and systems of communication as well as in helping us to elaborate strategies for all elements of communication. This can only come about when teachers and students alike become cognizant of the features and functions of communication as defined by Jakobson. In this knowledge will also come an awareness of what it really

means to communicate in a holistic sense.

In order to acquire a broader perspective on the concept of communication, it is first necessary to consider how it is related to recent linguistic theories about the functions of language, for until semiotics gained a strong foothold of its own in the mid-sixties, communication was usually defined within the parameters of natural language. The earliest communication model of major importance was proposed by Bühler in his Sprachtheorie in the 1930's, and its essential elements were later incorporated into Jakobson's model with refinements and additions. Bühler's model is triadic in structure, centering on the grammatical paradigm of first, second and third persons. He thus treats only what he deems to be the pertinent features in speech interactions. From its very inception the model does not deal with functions for the three categories. According to Bühler, an act of communication is, therefore, composed of the following: 1) a first person, or sender, who transmits a message by means of a sign (since Bühler limited his enquiry to natural language, the sign was invariably acoustic or graphic) to... 2) a second person, or receiver, about... 3) a third person (or thing) which is the object of the speaker's discourse. Bühler's Organon-Modell may be represented as follows:³



As it is not the object of this essay to embark on a critique of Bühler's model, it will be sufficient to state that although it has its limitations, it does offer a semiotic solution to the problem since the sign (i.e., natural language) permits the three entities to enter into communication. To varying degrees, the basic ingredients are present.

Leonard Bloomfield's now classic, Language, presents a definition of communication in a behaviorist framework, which means, essentially, that he accentuated the interaction or praxis between sender, receiver, and signal rather than the symbolic function of this relation. The point of junction between communicants in Bloomfieldian terminology is called a signal which, according to contemporary theory, is a type of sign. Interested as he was in language as praxis, Bloomfield's definition amounted to a very mechanistic

approach to the question; he viewed speech as a substitution activity whose purpose is to provoke an action in another person which one cannot (or does not want to) perform oneself. Thus every verbal statement replaces a direct action, and since every action is basically a reaction (R) to a stimulus (S), a statement becomes in effect a substitute reaction (r) which, for the receiver, constitutes a substitute stimulus (s). From this concept we arrive at the formula: $S \longrightarrow r \dots s \longrightarrow R$.⁴ Now, the main difference between Bühler and Bloomfield would be the functional value of the sign in each schema: for the former, the sign is expressive or symptomatic as regards the sender, vocative (attracting attention or influencing) for the receiver, and symbolic or representative vis-à-vis the object of the message; in the view of the latter, the practical or behavioral function of the sign (signal) predominates, wherein it is imbued with an action-provoking operation.

To this author's knowledge, virtually no one working in the field of FL pedagogy in North America has ever applied Bühler's model to the FL teaching situation. On the other hand, everyone knows the tremendous impact that Bloomfield's linguistics had on classroom practices in the late 50's and much of the 60's. The problem with Bloomfield's scheme about language interactions is that it eliminates the

semantic dimension, the content of the message. The natural consequence of such a view, at least as far as FL teaching is concerned, is a preoccupation with the manipulation of surface structures, out of context, inauthentic, and, ironically, non-communicational in a real sense. The paradox of the Bloomfieldian model as applied to the FL classroom which no one, least of all applied linguists, seemed to perceive at the time was the artificiality, or better-- impracticality, of the $S \rightarrow r \dots s \rightarrow R$ formula in the teaching situation. For, as has been demonstrated, Bloomfield emphasized the praxis in the mechanism whereas the performance or action-element of the verbal statement was never actualized in classroom practice. Students simply exchanged inert formulae, void of semantic density and even of performative force.

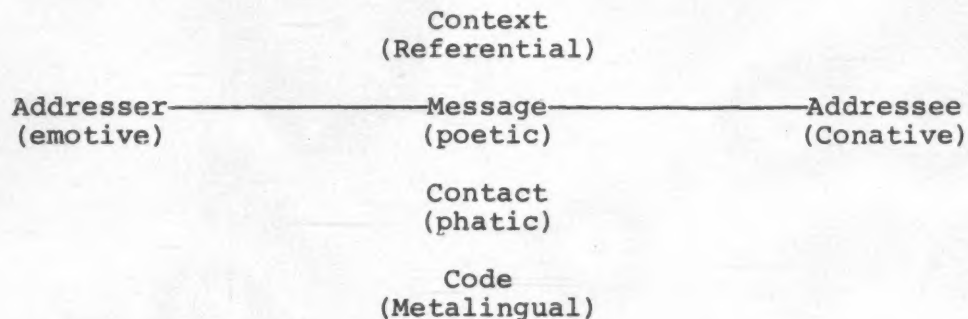
Ignorance of Bühler's model and misapplication of some of its principles, along with an expanding awareness of general, psycho- and sociolinguistics, led teacher-scholars to rectify this situation, hence the sudden appearance and popularity of communicative competence which clearly says that the verbal message belongs to a larger whole and stands in structural relation to non-linguistic phenomena: context, culture, situation, et al. But, as was seen earlier, the advocates of communicative competence tried to run before

learning to walk; they erroneously viewed communication through a linguistic lens rather than looking at language as one mode of communication among many. To implement communicative competence, then, one must first initiate students to the entire process of communication. This is where Jakobson comes in.

Jakobson's model was first presented to the general public as part of a conference on poetics at Indiana University. He was attempting to determine and define what makes a verbal message a work of art, and in so doing he had come to the conclusion that poetics deals with verbal structure; therefore, the question can be answered only by approaching it from a linguistic viewpoint, and ultimately, from a semiotic perspective as all verbal (and signifying) structures belong to the general theory of signs. Needless to say, this same methodological procedure should have taken place before communicative competence was introduced as a pedagogical practice. In any event it is sufficient to note that Jakobson's model can be applied to any communicative interaction occurring in the FL classroom; further, it can serve as the basis for developing new methods and techniques of FL teaching. So far, this has not been the case in North America though European scholars have begun to exploit its potentials.⁵ Under these circumstances there is a need to

re-evaluate Jakobson's model in the context of phenomena related to the FL classroom so that we can elaborate a pedagogic of communication in which all elements, functions, and contexts of a speech act are taken into account.

In his model Jakobson proposes six factors with corresponding functions for each. Although the model has become a classic at this writing, it will be reproduced below for the sake of reference (note that the functions are in parentheses):



As Jakobson explains: "The ADDRESSER sends a MESSAGE to the ADDRESSEE. To be operative the message requires a CONTEXT referred to . . . seizable by the addressee, and either verbal or capable of being verbalized; a CODE fully, or at least partially, common to the addresser and addressee (or in other words to the encoder and decoder of the message); and, finally, a CONTACT, a physical channel and psychological connection between the addresser and the addressee enabling both of them to enter and stay in communication." ("Linguis-

tics and Poetics," in Style in Language, ed. by Thomas A. Sebeok, Cambridge, Massachusetts: The M.I.T. Press, 1960, p. 353). Now, whereas it has been an implicit practice of FL teaching to emphasize the Bühlerian elements of the schema (i.e., addresser, context, addressee), though without including their functions as part of the pedagogy, Jakobson was careful to point out that different types of messages have different hierarchical functions: "The verbal structure of a message depends primarily on the predominant function." (p. 353). This remark is crucial since it implies that the features cannot be considered apart from their functions. The problem with most methodologies to date has been one of approaching all speech interactions as if they belonged to the referential, denotative, or cognitive function: in other words the only content we have introduced has been object-oriented, that is, viewed as being outside of the verbal structure itself. Hence the much repeated truism of a few years back: 'If meaningful communication is to occur, the student must have something to talk about'. Rightly or wrongly, certain content areas such as literature and capital C culture were given a privileged status in this regard as if there was nothing else worthy of communicating. In reality, content informs all six factors in a communicative act, it is simply

vehicled in a different way. Jakobson's model has the virtue of making all of this explicit.

Such are the universals of an act of communication that should have been the pre-requisites to a total communicative competence. Keeping them in mind, one should next ask just how they might be applied to the teaching situation. In answering this question it will be necessary to look at some fundamental concepts concerning communication itself and to probe a bit more deeply into some of the problems raised by the notion of code. First of all, communication occurs when a sender--either an individual or a collective body--attempts to influence a receiver. As a consequence of this definition, a conflict has arisen between the partisans of a semiotics of communication (as defined above) and a semiotics of signification, wherein the question of interpretability comes up. A menu, for instance, communicates messages about the types of foods available for consumption in a given restaurant, but these same foods may signify economic status, degree of refinement of the diner, regional characteristics, et al. Furthermore, since both communication and signification are embedded in culture, the latter may be read, in very broad but specific terms, as a kind of language which shapes reality. This would mean that to communicate totally, students would require a prior knowledge of cultural codes,

hence an awareness of how information is coded so that they can decode messages as well as send them. Such a position would obviously militate against the old evolutionary approach to language learning: the separation (which was also a hierarchy) between language, civilization, and literature courses. On the surface, then, Jakobson's model gives the appearance of moving in a unilateral direction-- from sender to receiver--, but it must be kept in mind that during an act of communication the roles are constantly changing, making communication an ongoing process. In addition, certain elements of verbal communication are situated outside of the parameters of Jakobson's model. The work of Austin and Searles in speech act theory focuses on three interactional subtleties of communication: 1) the act of saying 'Close the door.', described as locutionary; 2) that which we do in saying 'Close the door' (i.e., how I tell you to close the door), the illocutionary, and; 3) that which we do by saying 'Close the door' (the effects produced on the receiver), or perlocutionary. Finally, as far as the traditional classroom is concerned, communication invariably centers on the linguistic code, obviously because acquisition of a foreign language is tantamount to learning a new set of grammatical structures. Putting aside all speculation on the nature of the learning process in one's native language, it

is apparent that acquiring the new code is partially impaired by knowledge of the mother tongue. This phenomenon is known as interference or 'noise', and has attracted the attention of proponents of error analysis. Indeed the very concept of foreign language learning--and communication as well--implies an attempt at overcoming the problematic of noise.

Up to now, interference has been approached unidimensionally, that is, as a structural contrast between either the phonetic and/or phonological distinction between the native language and the target language, or the grammatical and structural differences between the two languages. Everyone, for instance, is familiar with grids of the following type:

Paul	obéit	à	son	père
Paul	obeys		his	father

On the other hand, messages of this kind are usually presented without semantic density to the extent that adjacent cultural, moral, and psychological codes are not taught as constituents of the message. We may well ask whether there exists a contrast in the notion of obedience or of respect for authority in the target culture and, if so, why are they not included in our pedagogy if they happen to contrast with our own customs?

All of this to say that the linguistic code by itself constitutes a partial noise phenomenon that can be overcome if several codes are employed simultaneously. Polycoded messages are ipso facto redundant, and redundancy helps to ensure that the content of the message is transmitted with the least loss of information. Consequently, in any pedagogy of the total communicative act, it is necessary that students be sensitized to all of the major codes involved in a given verbal utterance. This can be accomplished by combining the elements of Jakobson's model with polysemiotic documents and realia which have been pre-selected for their appropriateness in a given pedagogical context. Thus it is, or was, an error in procedure to teach linguistic communication (phonological and grammatical features of the surface structures of language) apart from global communication (semantics of discourse, or speech act as a holistic process).

In laying the foundations of future pedagogies of communication, it would be helpful to begin by describing the six functions of Jakobson's model, then suggesting some of the teaching practices that might evolve from them. However, it would be erroneous to presume that each factor-function could be taught in total isolation since communication consists of mutually interacting elements. Rather, in

the discussion that follows the reader will note that the recommended documents or techniques show an orientation toward a particular feature of communication though other features may be present at the same time, and, for pedagogical purposes, emphasis is placed more on the function than on the factor. Needless to say, what follows is merely a group of suggestions intended to induce other teachers to develop more elaborate communicative pedagogies. To begin with, the function which corresponds with the addresser has been described as emotive (not to be confused with emotional), and concerns the speaker's attitude about what he says. Although this function appears simple at first glance, it consists of many variants. The speaker may, for instance, emote intentionally, as when he uses his words to influence the receiver or to goad him into some form of action. Or, he can enter into an indirect and/or unintentional form of communication as when he emotes for the sole purpose of expressing his feelings. This latter kind of activity might better be labelled the expressive function; it is epitomized in all creative and artistic enterprises. A basic example of the emotive function which Jakobson provides is the interjection, "Tut! Tut!", but the field can become very complex when extended to the entire encoding procedure in, say narration in a novel, or in the process of l'énonciation (how the

"I" structures the message he delivers).

There is hardly a dearth of pedagogical practices for first-person discourse, as it has attained a very high status in all FL teaching methodologies to date. The problem lies not in the fact that we do not know how to get "Je" to speak --ordinary structural and transformational drills have accomplished that--but rather that we have not taught "Je" how to relate to his speech act (i.e., to emote, influence, provoke, etc.). Our traditional exercises treat "Je" in Rimboldian fashion: le "Je" est un "Autre". Only recently are expressive aspects of first-person discourse being expounded in a semi-rigorous manner.⁷ A promising approach to this problem would be to develop teaching strategies in conformity with the pragmatics of speech acts, or to adopt those that have already been formulated.⁸ Further, affective features of speech are most evident in certain media such as film, mime, and dance, all of which capture and crystallize attitudinal, proxemic, and kinesic aspects of verbal exchange. Similarly, the dynamics of certain grammatical entities are best conveyed in conjunction with their functional roles (e.g., the subjunctive mood as part of first-person affective discourse, or ce & être & pronoun to teach emphatic intonational cues (C'est moi qui parle vs. I'm speaking). Visuals of the non-representational type

(having ambiguous or 'internal' referents) such as cubist and surrealist paintings or even so-called "schizophrenic art" force the speaker to abandon normal cognitive patterns and adopt an emotive posture, thus putting him in the position of creating meaning in and by his very act of speaking about the unspeakable.⁹ Another effective device for emphasizing addresser-oriented speech is to play an instrumental recording of a song unknown to students and then ask them to make up lyrics that conform to the mood of the music.

The conative function comprises the opposite pole of the emotive function: Jakobson describes it as an orientation toward the addressee. It is manifested in types of speech such as imperatives and injunctions wherein some kind of effect is produced on the receiver inducing him to act (an organizational mode) or to react (an affective mode). In Bloomfieldian terms, it demands a performance on the part of the addressee. Until very recently, FL pedagogy has all but ignored this important function of speech, and even at this point very few publications deal with it directly.¹⁰ Clearly, in the past, the addressee was incorporated into structural exercises, but usually as an artificial receiver insofar as his behavior was not influenced by the addresser's message other than on a superficial linguistic level. In other words, the perlocutionary and illocutionary force of

the sender's speech act was absent from his discourse as were sociolinguistic (register, stylistic context, social milieu) and psycholinguistic criteria (pause phenomena and other forms of psychological noise). Moreover, there was no true interaction between "Je" and "Tu", which is so characteristic of actual speech where the roles of sender and receiver are in oscillation. For speech to be creative and expressive the static concept of an active sender and a passive receiver must be dropped in favor of a dynamic model of interdependence. In a pedagogy of the conative function advertisements are especially helpful because they are designed to influence the addressee. Whereas a number of recent articles have focused on the use of ads in the classroom,¹¹ similar examples of suasive speech have received little attention. Rhetorics, for example, 'construct' the receiver in such a way that he unwittingly submits to the sender's ideology; commands and injunctions in the form of, say, road-signs, or assembly instructions, require that a performance be carried out; transactional psychology and game theory reduce the interactional elements of speech to set patterns of behavior (the same 'game' is played out in many variants), consequently the teacher could effectively adapt transactional models to the classroom situation;¹² and, finally, many classical verbal structures such as slogans,

proverbs, and aphorisms aim to influence the addressee's behavior, and could, therefore, be employed as performances (e.g., as sketches or psycho-dramas in which a student selects an aphorism, for instance, that appropriately describes another student's character or behavior thus engaging them both in a 'play' based on insight, language, and performance). Lyrical poetry and popular love songs often function in a conative mode to the extent that the 'voice' in these genres frequently addresses an absent "Tu", imploring the lost lover to return or forgive the speaker. Again, such forms as those mentioned above along with many others could be used profitably in teaching receiver-oriented speech.

The referential function (also denotative and cognitive) prevails in most ordinary messages because it is concerned with objectifiable, scientific, and truth statements. It constitutes the object of the sender's discourse, the thing(s) about which he speaks and the context to which he refers. If one says, "It is raining", the validity of the statement may be tested directly by the receiver. On the other hand, an utterance like "Close the door" does not lend itself to validation, rather it induces the listener to act, not to question its veracity. Since FL pedagogy has, for the most part, centered on the cognitive function and

developed methods accordingly, very little needs to be said about appropriate techniques and materials. Virtually all A-V methods using slides, pictures, cartoons, comics, filmstrips, and films, as well as object-oriented instruction, rely heavily on truth statements, referentiality, and phenomenological accuracy. For this reason cognitive discourse is most advantageously employed in the early phases of language learning wherein such problematic areas as ambiguity, homonymy, and connotation are avoided in order to produce linguistic structures in which the correspondence between signifier and signified is as close as possible to one-to-one.

Any utterance that is used to establish, prolong, or discontinue communication belongs to the phatic function. The area of phatic communication is a fascinating one for pedagogical research but it has gone almost completely unnoticed until very recently, probably because it is agrammatical in nature, coincides with suprasegmental features, or is comprised of a shrug or some other paralinguistic device. Further, that it occurs with such high frequency in all cultures, along with the fact that it is a major instance of semantic interference ("clapping" to beckon a waiter would be considered rude in North America, for example), makes it of prime interest to any pedagogy of communication. In a

preliminary enquiry into the linguistic aspects of the question, Judith G. Frommer and Wayne Ishikawa observe: "Pause phenomena, which include silence, sounds, words, and expressions, are such an obvious feature of spontaneous oral expression that we tend to overlook them. Yet it is precisely these phenomena that differentiate natural speech from artificial discourse." (The French Review, March 1980, p. 502). Bearing in mind the fact that we might extend a pedagogy of the phatic into non-linguistic domains such as kinesics, proxemics, rites, ceremonials, et al., teachers can begin to incorporate into their techniques other elements of verbal discourse in addition to the pause phenomena mentioned above.

Examples of phatic discourse in French might best be approached by classifying them according to modes of contact or according to situations. For example, if one were speaking on the telephone, it would be necessary to point out certain lexical differences as occur only in telephone conversations: "Allô. Vous m'entendez?", "Ici, Jean" or "Jean à l'appareil", "Ne coupez pas", et al. In the examples cited above, the underlined terms do not figure in normal face-to-face encounters. However, in the latter other contact codes are frequently used with an attenuation or nullification of their conventional meanings as is the case in the following checking devices (underlined): "Dites, vous m'écoutez?", "Allez,

au revoir.", "Bon, ben', écoute, je dois m'en aller." Even in those instances where there exists an apparent semantic element (e.g., "Bonjour. Comment ça va?", "Vous êtes souffrant?", "Non, c'est le foie, comme toujours") emphasis is placed more on the maintenance of verbal contact, or what psychologists have called "stroking", rather than on conveying the message. Such is the case in France when people go on about their liver or in North America when we talk about the weather. In teaching phatic phenomena it might be well to remember that certain types of verbal discourse have a prevalent orientation toward maintaining contact and could, therefore, be integrated into our teaching practices. The so-called "formules de politesse" and "convenances" fall into this category ("Voulez-vous avoir la gentillesse de . . .?" "Je vous en prie . . . ", "S'il vous plaît, Madame, j'aimerais acheter ce transitor"). Similarly, various forms of discours amoureux serve no other function than that of being in close touch with a loved-one. Examples of this kind of banter occur in love-letters, dialogues, romantic poetry and popular songs. It would be appropriate to study such forms in tape recordings sent to family members or loved-ones, telephone conversations between the staff of suicide prevention societies and potential victims (here the phatic function operates maximally), or as manifested in polysemiotic

media such as plays, television programmes, or films.

The metalingual function, which all FL teachers are acutely aware of, consists of language used to talk about language. The teaching of a native, second, or foreign tongue is a prime example of metalingual discourse: "Any process of language learning, in particular child acquisition of the mother tongue makes wide use of such metalingual operations." (Jakobson, p. 356). Generally, the role of the teacher in the FL classroom is that of metalinguist, - a person making and clarifying statements about the code in question. What is not so apparent, however, is that pedagogical discourse of and in a foreign language has more parameters than normal linguistic discourse. This because the former is both practical and metalingual to the extent that students are simultaneously learning the new code (langue) and actualizing it in communication (parole). Additionally, depending on the particular method being employed, metalingual discourse may take place in the native or the foreign language. Needless to say, much of the above is common knowledge; not so common, on the other hand, is the application of the metalingual function to signifiers and codes that are not linguistic in nature. This is where authentic documents such as photographs, flyers, diagrams, maps, roadsigns, advertisements, et al. can be enormously

useful in teaching communication because their particular means of structuring reality and its perception can themselves become the object of our pedagogies.¹³ If language can be used to talk about itself, it can also be used to talk about other codes. Graphic symbols, for example, as are found on maps or roadsigns can generate verbal utterances of a highly structured nature. Moreover, the elements of such documents can easily be coordinated with grammatical structures: maps lend themselves to practical exercises on numbers, distances, spatial orientation, directional prepositions among other possibilities, whereas roadsigns encourage exercises on imperatives, impersonal expressions, idioms of prohibition, permission, and the like. A particularly effective communication technique of this sort is to have students examine family photo-albums, for such visual documents call into play both the metalingual function (family members must be identified, their relationships clarified, their roles established) and the phatic function (the very concept of the family album is a means of prolonging ties between members, and the exchange of such albums promotes new contacts, both visual and verbal, with fellow students). Extending the notion of the metalingual function to that of meta-discourse function automatically places language in an authentic context and thereby imparts information on linguis-

tic and cultural codes simultaneously. In the end, the practice of the target language remains foremost in this pedagogy since all extra-linguistic phenomena are eventually transcoded back into natural language:

Il y a donc un MODELAGE SEMIOTIQUE que la langue exerce et dont on ne conçoit pas que le principe se trouve ailleurs que dans la langue. La nature de la langue, sa fonction représentative, son pouvoir dynamique, son rôle dans la vie de relation font d'elle la grande matrice sémiotique, la structure modelante dont les autres structures reproduisent les traits de la mode d'action.

(Pesot, p. 127)

Finally, an 'orientation toward the message for its own sake' comprises the poetic function, which occurs in all artistic enterprises. Auto-referentiality is a major characteristic of this kind of discourse wherein form often models content. In other words, a work of art is shaped just as much from within as from without. Jakobson recalls the slogan "I like Ike" as an example of the poetic function, for the receiver is here influenced by alliterations and rime rather than by the substance of the message. From the pedagogical viewpoint one of the difficulties in expecting

students to make the transition from 'ordinary language' to 'literary language' is that they have not yet been introduced to the poetic functions of language (e.g., synonymy, homonymy, polysemy, ambiguity, and connotation to name but a few examples). Rather, teachers have tended to work primarily with referential and denotative language, and all too often they have presented poetry as a linguistic anomaly instead of demonstrating how it grows out of language. Jakobson's concept of the poetic function belies a simple point: that literature is made of and vehicled by language. To attempt to explore the ideational domains of a work of art without relating them, in fact approaching them, via their verbal structure is pedagogically naive: ". . . il n'y a de sens que nommé, et le monde des signifiés n'est autre que celui du langage." (Barthes, Eléments, p. 80)

By means of a careful selection of appropriate texts the teacher can introduce the poetic function of language in first-year courses. If one agrees with Jakobson that form either predominates over (or at least equates with) content in aesthetic messages, then it would follow that polycoded documents would be most beneficial in illustrating how a unit of content may be expressed in many ways. Perhaps those which are most accessible center on visual perception wherein the graphic code is supplemented by pictorial signifiers

(drawings, paintings, photographs, film, videotape). Once again, ads are very useful in this context because of the visual and verbal analogs that are made to sell the product to the subconscious mind even when the conscious mind attempts to resist manipulation. Likewise, recordings of popular songs, often themselves poetic in nature as in the work of franco-phone writers such as Jacques Brel, Georges Moustaki, Serge Gainsbourg, and Gilles Vignault, serve to illustrate the aesthetic alliance between word and sound, for the latter often facilitates the transmission of subtleties of mood thereby supplementing the semantic elements of the lyrics.¹⁴ Also, traditional poetry presented on colored transparencies can evoke powerful visual images or create affective states appropriate to the meaning of a particular poem. A reading of Prevert's "Déjeuner du Matin", for instance, can be enhanced by projecting it on a blue-tinted transparency since the suggestive possibilities of this color--which are in this case embedded in the English language as well (e.g., to have the blues, blue Monday)--reinforce the ambience of melancholy in Prevert's poem.

In terminating this essay, we will attempt to determine what general conclusions may be drawn from the foregoing discussion. Expressed in terms of needs, they are: 1) the need to develop a pedagogy of all six factors/functions of

Jakobson's model; 2) the need to elaborate a repertoire of authentic documents in which the functions are manifest (in addition to the linguistic, this would consist of other code typologies as well); 3) the need to co-ordinate, to the extent that it is possible, factor/function & authentic documents & grammatical structures (e.g., addressee/conative, roadsigns and/or advertisements, imperative structure); 4) the need to perceive the semantic as the underlying couche of pedagogical discourse: this means that our main task in teaching students how to communicate in a total sense is one of overcoming the problematic of 'noise' or interference, - in practical terms this amounts to explicitating the passage from message to code; 5) the need to recognize that comprehension of the message in a foreign language, -- counter to current thinking in information theory which generally describes how information is transmitted in one's native language --, is facilitated and enhanced in proportion to the number of codes employed, hence the necessity for polycoded documents in the FL classroom.

The arguments above can only be actualized in a pedagogy of communication which takes into account all parameters of message transmission. Jakobson's model provides an excellent theoretical base upon which to build future teaching strategies precisely because of its semiotic scope, for it encom-

passes both the linguistic and the cultural, or rather it conjoins them, revealing that form (verbal, visual, graphic, sonorous, or whatever) cannot be considered apart from content and vice versa. It may be debatable, as Whorf conjectures, whether language shapes reality, but there is no doubt that reality is mediated by language, and, in order to comprehend the total reality of a foreign language-culture, we must not only be competent at communicating, we must also be cognizant of communication.

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¹It is rather surprising that Sandra Savignon's work, the major contribution to date on communicative competence in foreign language pedagogy, does not address the theoretical foundations of the question other than in a cultural and kinesic context. Similarly, her book on the subject, Communicative Competence: An Experiment in Foreign Language Teaching (Philadelphia: The Center for Curriculum Development, 1972) centers on tests, evaluation, attitudes and motivational factors, culture and effectiveness of training in communicative competence. Indeed, this is a pioneering work in the field, so it is all the more striking that nowhere does she mention communication models such as Jakobson's (he does not even appear in her bibliography!) that could have provided the solid theoretical base upon which future pedagogies of communicative competence could evolve. Two other criticisms of her work, less important but worth mentioning in any case, are: first, a tendency to work primarily with the linguistic code (no cogent theory of paralinguistic and/or kinesic systems appears in her book); and, second, in spite of her assertion that emphasis in the classroom should not necessarily be on French but on 'how to do things in French', she completely ignores the work of Searles, Austin and other speech-act theorists. Savignon's work is stimulating and helpful and I do not wish to dis-

parage it in any way, but it only scratches the surface of the question. Dell Hymes, for example, in his "On Communicative Competence," in J. B. Pride and J. Holmes, Socio-linguistics (Harmondsworth, England: 1972) begins his essay with this salient remark: "The fundamental theme of this paper is that the theoretical and practical problems converge." (p. 269). He goes on to write a very informed account of language as related to other codes, particularly social ones, the concept of performance and its relation to symbolic forms, and the need to integrate linguistic theory with theories of communication and culture. From the point of view of the practicing teacher, Hymes is not as helpful as Savignon, but he better perceives the complexity of the problem and the course it should eventually take.

²For the most part, efforts to conjoin theory with practice centered on the field of Pragmatics, or speech act theory as developed in the work of J. L. Austin, How to Do Things with Words (Oxford: Oxford University Press, 1962), M.A.K. Halliday et al., Explorations in the Functions of Language (New York: Elsevier, 1977), The Linguistic Sciences and Language Teaching (London: Longman, 1964), and, especially, J. R. Searle, Speech Acts, An Essay in the Philosophy of Language (Cambridge: Cambridge University Press, 1969). For

a very readable account of Pragmatics, the reader may consult the entry entitled "Actes de parole" in R. Galisson, and D. Coste, Dictionnaire De Didactique Des Langues (Paris: Hachette, 1976). See also, Jef Verschueren, Pragmatics: An Annotated bibliography, with particular references to speech act theory (Amsterdam: John Benjamins B. V., Halliday, 1978).

³For my discussion of Bühler, I am indebted to Thomas A. Sebeok, "Karl Bühler," The Canadian Journal of Research in Semiotics, VII, 3 (Spring/Summer, 1980), pp. 5-22, and Jurgen Pesot, Silence, on parle: introduction à la sémiotique (Montréal: Guérin, 1979), pp. 109-113. The schema of the Organon-Modell is taken from Pesot, p. 111.

⁴For a complete discussion of the formula, see: Leonard Bloomfield, Language (New York: Holt, Rinehart and Winston, 1933), pp. 21-27.

⁵In addition to the very fine work being carried out at the Bureau pour l'Enseignement de la Langue et de la Civilisation françaises à l'étranger (BELC) by F. Debyser, J.-M. Carré, M. Callamand et al., much of which has appeared in various numbers of Le Français dans le Monde, I refer the reader to the following studies: Raymond Ball, Pédagogie de la

Communication (Paris: P.U.F., 1971); Gilbert Béville, 60 fiches: jeux de communication (Paris: Les Editions d'organisation, N. D.); Etudes de Linguistique Appliquée, 26, (avril-juin, 1977), special issue entitled, "Langue et Situations de Communication"; R. Gloton, J. LeMaire and D. Pothier, Le Français: pédagogie globale de la communication et de l'expression (Paris: A. Colin, 1969); Eddy Roulet, "L'Apport des Sciences du Langage à la diversification des méthodes d'enseignement des langues secondes en fonction des caractéristiques des publics visés," Etudes de Linguistique Appliquée, 21 (janvier-mars, 1976), pp. 43-80.

⁶The debate over the communication/signification issue is somewhat relevant in a pedagogical context, this because the adherents of the former define communication as the "... moyens utilisés pour influencer autrui et connus comme tels par celui qu'on veut influencer." (Eric Buyssens, La Communication et l'articulation linguistique, Bruxelles: P.U.B. (Paris: P.U.F., 1970, p. 11). This definition clearly limits the scope of communication, allowing for only certain types of speech acts and concepts appearing in current notional syllabi. For further reading, see also, Luis J. Prieto, Messages et signaux (Paris: P.U.F., 1966). On the other hand, Barthes' "Sémiologie de la signification" would, in this author's

opinion, be more appropriate in any pedagogical practice which does not limit itself purely to verbal structures. Within Barthes' semiotic, any phenomenon taught in the FL classroom, whether it be linguistic or cultural, would lend itself to interpretation, and could, therefore, become part of a total pedagogy of communication. See Roland Barthes, Eléments de sémiologie (Paris: Gonthier, 1964).

⁷Expressivity,--and I stand corrected if I have misread this point--, is in effect what communicative competence has centered on: namely, involving the speaker in his discourse, providing him with a personal context and content for his utterances. This is why I have argued that communicative competence has not adequately explored the total act of communication. In any event, these 'pédagogies de l'expression' are available in many textbooks on the market today, perhaps the best among them being Jarvis, Bonin, Corbin and Birckbichler's Invitation: French for Communication and Cultural Awareness (New York, San Francisco, Toronto, London: Holt, Rinehart and Winston, 1979) and Jean-Paul Valette and Rebecca Valette, Contacts: Langue et Culture françaises (Boston: Houghton Mifflin Company 1976). In addition to these textbooks, the reader may also consult the following studies: André Abbou, "Vers une didactique de l'expression," Etudes de Linguistique

Appliquée, 13 (janvier-mars, 1974), pp. 61-67; P. Geoffrey and L. R. Plazolles, Techniques de l'expression et de la communication (Paris: Fernand Nathan, 1979); Edward Stankiewicz, Language in its Expressive Function (The Hague, Paris, New York: Mouton, in preparation); Francis Vanoye, Expression et communication (Paris: Armand Colin, 1973).

⁸For additional reading, consult: D. S. Adlam, Code in Context (London: Routledge and Kegan Paul, 1977); F. Eppert and K. J. Kuepper, "A Speech Act Theory Approach to Second Language Teaching," Canadian Modern Language Review, XXXVI, 1 (October 1980), pp. 49-58; G. Geschwind-Holtzer, La Notion de situation de communication et son utilisation en didactique (Besançon: thèse de doctorat de 3e cycle, 1979); E. Roulet and H. Holec, L'Enseignement de la compétence de communication en langues secondes (Neuchâtel: Institut de linguistique de l'Université de Neuchâtel, 1976).

⁹A fascinating pedagogical approach to l'énonciation has been developed by Francis Debyser and Christian Estrade. It consists of a deck of cards with ambiguous, or better polysemous, visual referents painted on them: the functions of narrative, according to Propp's system as explained in his Morphology of the Folktale (The Hague: Mouton, 1958), are color-coded on

the edge of the cards. Students thus combine visual information with functional elements of speech to produce verbal utterances. See, Le Tarot des mille et un contes (Paris: L'Ecole, 1977).

¹⁰I call the reader's attention to two excellent studies of the conative function as related to foreign language pedagogy: Anthony Mollica, "A Tiger in Your Tank: Advertisements in the Language Classroom," The Canadian Modern Language Review, XXXV (May 1979) pp. 691-713 and Claude Olivier, "Les Appellatifs," Le Français dans le Monde, 154 (juillet 1980), pp. 49-56.

¹¹Complete bibliographies on the subject may be found in Mollica's, "A Tiger in Your Tank. . ." (See preceding note) and in my "Trends in Pictorial Pedagogics: Adding to the Ads, Part I," and "Trends. . .: A Rationale and Model for Visual Literacy, Part II" (The Canadian Modern Language Review: to appear).

¹²See Leon A. Jakobovits, "Transactional Engineering Analysis and Foreign Language Teaching: A Reply to Ney," Modern Language Journal, 4 (April 1974), pp. 201-203).

¹³For further reference, consult: Jean-Pierre Berwald, "Teaching French via Driver Education," Foreign Language Annals, XIII, 3 (May 1980), pp. 205-208. James W. Brown, "On the Use of Visual and Graphic Codes in the Production of Verbal Utterances," The Canadian Modern Language Review, XXXVI (March 1980), pp. 485-503; C. Judith Henderson, "Maps in the Second Language Classroom: A Semiotic Approach," The Canadian Modern Language Review, XXXVII, 1 (October 1980), pp. 99-110.

¹⁴See my, "For a Pedagogy of the Song-Poem," French Review, XLIX (October 1975), pp. 23-31.